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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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SPECIAL ANNOUNCEMENT.

The weekly issues of the AMERICAN ART NEWS will be resumed the third week in October.

THE COMING SEASON.

The summer is over and another art season is soon to begin in America. Despite rumors and apprehensions we have reason to believe that the coming season will be an improvement upon those of the past three years, and while it may be a little late in opening, there is good ground for the opinion that there will be much activity and good business long before Christmas. The American dealers who have returned and are returning from their annual trips to Europe, in search of art treasures have bought largely and have secured an unusual quantity of good works, and the foreign dealers are already negotiating with collectors still abroad and with others at home for some remarkable works. The treasures contained in old English houses continue to come out, through the temptation of high prices, offered in behalf of certain or presumable American buyers, and the European market is unusually active as regards art works for America.

All this preliminary activity would not be present nor would the American and foreign dealers have acquired such costly works, if the future promised badly in America. There is, therefore, as said above, every reason to anticipate a good art season in the United States and Canada.

FRENCH EXHIBIT PLAN FAILS.

The projected exhibition of modern French pictures in larger American cities this autumn and coming winter, has, according to recent advices from Paris, detailed in our news columns, been abandoned owing to the indifference of the French Government and art bodies. This is much to be regretted, but American art lovers can console themselves by visiting the galleries of the leading dealers in modern European pictures in New York, Boston and Chicago, as these will contain the next few months quite as representative examples of not only modern French, but German, English, Spanish and Italian painters as could be found in any exhibition.

DIRECTOR RETURNS.

Director John W. Beatty, of the Fine Arts Department, Carnegie Institute, returned last month from Europe.

BUYING PICTURES ABROAD.

"To buy oil paintings intelligently on the other side of the Atlantic," said an importer recently, "one has almost to forget that he is human, and he surely must forget that there is such a thing in existence as charity."

"Of course I refer to buying for the trade, not for wealthy connoisseurs or anything of that sort. Your foreign artist is of two kinds—the one who is fairly successful, the other who is on the ragged edge of starvation. Both kinds have the impression that Americans are simply made of money, and once they know you are buying for America you will have a hard time keeping prices down."

"In Munich once I advertised for artists. The place was overrun with them. I visited their studios. They doubled and trebled their prices on me. I bought nothing in Munich on that trip. One has to devise many ways and means to get paintings cheaply abroad. Some of those artists may be starving, yet they will apparently prefer to get a few marks at a pawnbroker's than to take a fair price from you, simply because you are an American, and they claim you will get five times what you paid for the picture from one of our bloated millionaires."

"Generally a trip abroad can last but two months, and more time is needed to buy properly. One should not appear too eager to buy, too much in a hurry to leave the country. One should be to all appearances a man of leisure who doesn't care whether he buys or not. If he negotiates one week, and then lets the artist be disappointed in seeing him for another two he is liable to get the picture he's after a little nearer its real value than if the deal had to be closed at once or in a few days."

"Altogether, to be successful in these trips abroad one should be a diplomat, and, apparently at least, cold-blooded, mechanical, unfeeling man of business, and also apparently a man of infinite leisure."

OBITUARIES

William Holman-Hunt.

With the death on Sept. 7, in London, of William Holman-Hunt at 83 years of age, is snapped the last human link between the artists of to-day and that little brotherhood of the "Forties," which, meeting at first only with derision and abuse, was probably the greatest single influence in what is now coming to be known as the artistic Renaissance of the Victorian age.

William Holman-Hunt was born in London in 1827. His parents were poor and wanted the boy to enter business life, but, by a fortunate chance, the auctioneer for whom Hunt became a clerk discovered the youth's artistic talent and encouraged it. Then came a period of stress. Young Hunt painted portraits for tiny remuneration and in his spare time drew at the British Museum. After two unsuccessful attempts, he was admitted as a student at the Royal Academy. There he met Millais, whose people were well to do, and the two young men became close friends. Rossetti joined them later, and then came the foundation of the "P.R. B." Everyone has heard of the storm of denunciation that followed the exhibition of the brotherhood's first pictures, but despite this, Hunt sold his work, the "Rienzi," for \$500. It is true that the purchaser thought so little of it that he put it into a garret and forgot all about it, but the money kept Hunt going, and his period of struggling did not last for long.

When 34 years of age he painted "Christ Discovered in the Temple," which thousands went to see, not only in London, but in every town where it was exhibited, for the public verdict on it was that, whatever its imperfections, it was the one modern English picture which thrilled the spectators as with a glimpse of the Divine. The work was sold in England for \$25,000.

Among his earlier works are "Valentine Rescuing Sylvia from Proteus," in 1851; "Hireling Shepherd," in 1853; "The Awakened Conscience," and "The Light of the World," in 1855; and "The Scapegoat," in 1856. One of his latest works is "The Flight into Egypt," upon which he has spent several years of labor and study.

He never became an Academician, but a few years ago received a much higher honor—he was made one of the original members of the Order of Merit, the order founded by King Edward in 1902 for his most distinguished subjects.

Frank Fowler.

Frank Fowler, the well-known portraitist and writer on art topics, died suddenly on Aug. 18 at the home of his sisters, at New Canaan, Conn.

He was born in Brooklyn, July 12, 1852, and was educated at the Adelphi Academy, Brooklyn, and abroad. He studied art in Florence, Italy, with the late Edwin White, N. A., and afterward in Paris, at the Ecole des Beaux Arts, and also under Carolus Duran. He spent altogether nearly ten years abroad.

In 1878 he married Miss Mary Berrien. She was herself an artist and writer on art topics. She died some years ago. Mr. Fowler established himself in New York City in 1880 and painted the portraits of many well known men, including Samuel J. Tilden, Charles A. Dana, Park Goodwin, John Bigelow, John D. Crimmins, William M. Ivins, William Dean Howells, Arthur T. Hadley, Archbishop Corrigan and many officers of the United States army.

He was a member of the Century and Lotos clubs, the National Academy of Design, the Artists' Aid Society and a trustee of the American Fine Arts Society. He had received a medal at the Paris Exposition in 1889, at the Atlanta Exhibition of 1895, the Pan-American and Charleston exhibitions. He was the author of three handbooks—"Oil Painting," "Drawing in Charcoal and Crayon" and "Portrait and Figure Painting."

Henri Rousseau.

Henri Rousseau, the eccentric French painter, died in a Paris hospital, Sept. 5. He was for many years a Custom House officer in France and only of recent years began to paint. He purchased from his modest means the necessary canvas, colors and brushes, and painted without any preliminary instruction or knowledge. This ignorance was the secret of his ability and success. His figures placed in ugly attitudes resemble wooden gods of a baroque mythology. His landscapes were painted with dash and sincerity, but they were so suspended in space that one always felt they might fall out of their frames on one's head. Rousseau exhibited at the Autumn Salon every year, and his display, as a Paris journal naively remarks, "was always one of the joys of the exhibition."

Emmanuel Fremiet.

Emmanuel Fremiet, the noted French sculptor, died Sept. 11. He was a Grand Officer of the Legion of Honor and a member of the Institute of France.

Emmanuel Fremiet was born in Paris Dec. 15, 1824. He was the nephew of the sculptor, Rude, and spent several of the first years of his career studying in his uncle's studio. He also did much work at the Clinic in Paris, making anatomical studies for the Orfila Museum. He became interested early in his career in animal sculpture, and devoted himself to the study of zoology. He first exhibited in the Paris Salon of 1843 with the plaster study of a gazelle, and from then on he rapidly became known as a master in animal sculpture and design.

At the exposition of 1867 he took the second medal, and in 1887 he received the Medal of Honor. He was decorated with the Legion of Honor in 1860. In 1875 Fremiet was appointed Professor of Animal Design at the Museum of Natural History in Paris.

Fremiet made a good many equestrian statues. His work is scattered all over Paris, in galleries, public buildings, squares and private houses. What is generally spoken of as his masterpiece, "The Wounded Hound," is now in the Luxembourg Gallery. Following are some of his best-known works: "The Horse at Montfaucon," which created a great sensation, and was bought in 1853 by the Minister of State; "Police-man on Horseback," "Kitten," "Gallic Chief," "Napoleon I.," "Man of the Stone Age," "The Knight Errant," "Snake Charmer," "Jeanne d'Arc," and "Gorillas."

Edmund Darch Lewis.

Edmund Darch Lewis, artist and art collector and member of a prominent Philadelphia family, died in that city August 12, of bronchitis, superinduced by pneumonia. His collection of paintings, bric-a-brac, antique furniture, tapestries and curios, with which he adorned his residence, is considered the largest and most valuable owned by any artist in this country, and possibly in the world. Mr. Lewis was born in (Continued on page 6.)

CHICAGO.

Director Werntz of the Academy of Fine Arts announces an exhibition in the galleries at 6 Madison St. The collection includes work by new members of the faculty of the academy—that is, illustrations by Walter Dean Goldbeck, cover designs by Otto Hake, interior decoration by William Hartman, water-color paintings of still life and flowers by Miss Pauline Forsyth.

A mural painting by Ezra Winters is a feature of the exhibition. Mr. Winters' work was executed for "The Prize of Rome," given yearly by the American Academy at Rome to the highest student in the competitive examinations open to art students in the United States. Mr. Winters, who had received the greater part of his training at the Academy of Fine Arts, stood second in the competition, I. C. Wolf of Philadelphia winning the scholarship. The decoration is an original arrangement of the familiar subject "The Arts" and contains ten figures.

The faculty of the Academy of Fine Arts for the coming term includes Director Carl Werntz, Wellington J. Reynolds, Walter Dean Goldbeck, Otto E. Hake, William A. Hartman, Ezra Winters, Miss Eugenia Babcock, Miss Pauline Forsyth, Miss Jessica Fergus, Mary Agnes Yerkes, Mrs. Fannie M. Worthington and Mme. Sturkowsky-Ryder.

Adam Emory Albright and Mrs. Albright arrived last week from Liverpool. After a brief trip to London they returned to Llanuwchllyn in Wales, to make the most of the time left for exploration of wild Wales. Mr. Albright followed in the steps of George Borrow, who paused for shelter from the rain in a cowhouse when on his way from Bala to Dinas Mawddwy. The rich coloring of herbage and the flowers on the house tops, with the presence of many children, has given abundant material for pictures. Few artists come to Bala, and it is unspoiled.

Mr. and Mrs. John F. Stacy write of the picturesque advantages of Bruges, a gay city which has offered much to the artist in the past, and still proves to have a fascination for both colorists and etchers. They will open their studio at home this month.

THE ROME EXHIBITION.

In an open letter Mr. Harrison S. Morris, commissioner-general of the United States to the International Exposition of Art and History to be held in Rome in 1911, invites every artist and sculptor in this country to reserve their best work for exhibition and sale at that time.

This is the first time since the exposition in Paris in 1900 that there has been an opportunity for a foreign exhibition of American art. The Italian authorities guarantee the sale of works exhibited to the amount of \$100,000. They also offer \$40,000 in prizes, distributed as follows: Two of \$10,000, four of \$2,000, and six of \$1,000, to painting and sculpture. Four thousand dollars will be distributed for illustrations and engravings, and there is a special prize of \$2,000 for the best critical studies on the exhibition appearing in the foreign and Italian newspapers.

Objects of art already well known and passed by juries to the standard exhibitors will be invited, and there will also be a jury of representative artists to judge other works offered. Due notice of the meeting of this special jury will be sent to every artist in the United States.

LONDON ART AUCTION SALES FOR 1910—Continued

Painter.	Title of Work.	Sale.	Price, in gns.	Last Bidder.	Painter.	Title of Work.	Sale.	Price, in gns.	Last Bidder.
Maris, W....	By the Stream, 22¾ by 14¾	Young.....	1,000	Lefèvre.	Bosch, H....	Christ Mocked.....	Stainton (Foster's)	650	Paterson.
Maris, W....	Cattle in Meadows, 14 by 22¾	Young.....	1,000	Knoedler.	Corot.....	The Glade, 12½ by 15¾	Young.....	650	Boussod Valadon.
Lawrence, Sir T., P.R.A.	Master Thomas Barber....	July 8.....	1,000	Duke.	Daubigny, C.F.	Les Sabies d'Olonne, 15 by 26.	Young.....	650	Peacock.
McGreggor, F.	Marriage Proposal, 1877....	May 27.....	960	Lindlar.	Morland, G....	Roadside Inn.....	Armstrong...	650	Gooden and Fox.
Millet, J. F....	Good Samaritan, 15¾ by 12	Young.....	950	Wallis.	Millais, Sir J. R.A.	Cuckoo! 1880.....	May 6.....	640	Agnew.
Harpignies....	Last Days of Summer, 1863, 37¾ by 64.	June 3.....	950	Obach.	Maris, W....	Ducks and Ducklings, 15¾ by 19¾.	Young.....	620	Gooden and Fox.
Holbein School	Sir Thomas More and Family, 90 by 132.	Feb. 26.....	950	Sir Hugh Lane.	Troyon.....	Mill Stream, 15¾ by 12.	Young.....	620	Cremetti.
De Hoogbe...	Interior, 29¾ by 39.....	Drax.....	920	Lesser.	Daubigny, C.F.	Plage de Villerville, 1875, 15 by 25¾.	Young.....	620	Murray.
Gainsborough, T., R.A.	Pomeranian Dog and Puppy by 31¾.	May 6.....	900	Mr. Charles Davis.	Israels, J....	On the Dunes, 10½ by 14¾	Young.....	620	Connell.
Vandyck.....	Cardinal Rivarole.....	May 6.....	900	Shepherd.	Frith, W. P....	Claude Duval.....	May 27.....	620	Sampson.
Jacque, Ch....	Shepherd and Flock, 24¾ by 31¾.	Young.....	900	Tooth.	Schreyer, A....	Burning Stable.....	Armstrong...	620	Wallis.
Wouverman...	La Charrette Embourbée....	Coope.....	900	Agnew.	Hoppner, J....	Edward, 1st Earl of Hereford.	July 8.....	610	Colnaghi.
Canaletto, A....	St. Mark's and View of Venice (2).	July 8.....	900	Buttery.	Turner, J. M., R.A.	Dunstanborough Castle (w.c.), 11½ by 16¾.	Armstrong...	600	Agnew.
Maris, J....	Early Morning, Holland, 17¾ by 20¾.	Young.....	900	Drucher.	Graham, Peter, R.A.	Crossing the Moor, 1875....	Armstrong...	600	Ellis.
Cuyp.....	Herdsman and 2 Cows....	Drax.....	880	L. Douglas.	Ostade.....	Frozen River Scene.....	July 8.....	600	Lippmann.
Rubens.....	David and Elders, 22 by 31¾	Drax.....	880	Huggins.	Daubigny, C.F.	St. Paul's, 17¾ by 32.....	Young.....	600	Obach.
Corot.....	Le Matin, 10¾ by 13¾	Young.....	880	Agnew.	Daubigny, C.F.	Les Boeufs et les Grenouilles, 9½ by 19.	Young.....	600	Smith.
Corot.....	The River, 16½ by 13.....	Young.....	850	Mrs. Bevan.	Daubigny, C.F.	Soleil Couchant, 9¾ by 19¾	Young.....	590	Wallis.
Raeburn, Sir H., R.A.	Lady Seton.....	May 27.....	850	Edwards.	Raeburn, Sir H., R.A.	General Andrew Drummond.	July 8.....	580	Colnaghi.
Lawrence, Sir T., P.R.A.	Cardinal Gonsalvi.....	July 8.....	850	A. Wertheimer.	Turner, J. M., R.A.	Kidwelly Castle (w.c.), 11½ by 17¾.	Armstrong...	580	Agnew.
Maris, M....	Lady of Shalott, 21½ by 12¾.	Maxwell.....	850	Preyer.	Monticelli... W., R.A.	Garden of Love, 17 by 14.	Maxwell.....	570	Reid.
Largillière, N. de	Madame de Parabère.....	Waller.....	850	A. Wertheimer.	Dupré, J....	Le Moulin, 15 by 18.....	Young.....	560	Tempelaere.
de Millais, Sir J. E., P.R.A.	Fringe of the Moor, 1874....	May 27.....	840	Sir Hugh Lane.	Daubigny, C.F.	Windmills, 13 by 22.....	Young.....	540	Gooden and Fox.
Corot.....	Matin près du lac, 23 by 19	Young.....	820	Gooden and Fox.	Turner, J. M., R.A.	Scene on Maas.....	Armstrong...	540	Agnew.
Corot.....	The Pool, 14¾ by 17¾....	Young.....	800	Mrs. Bevan.	Leslie, C. R., R.A.	Merry Wives of Windsor...	Mappin.....	540	Nelson.
Gainsborough, T., R.A.	J. Tompion.....	June 3.....	800	Wallis.	Orchardson, Sir W. Q., R.A.	Last Dance (unfinished)...	Orchardson...	540	K. Clark.
Mauve, A....	Changing Pastures (w.c.), 13¾ by 17¾.	Young.....	800	Boussod Valadon.	Neubays, A....	Saying Grace, 1875.....	May 27.....	540	Wallis.
Corot.....	Repose, 11¾ by 15¾....	Young.....	780	Knoedler.	Maes, N....	Painter's Wife.....	May 6.....	530	Tooth.
Monticelli...	La Fête, 14¾ by 22¾....	Young.....	780	Reid.	Paton, Sir Noel	Pursuit of Pleasure, 60¾ by 96.	Paton.....	530	Wallis.
Linnell, J., sen.	Storm in Harvest.....	Armstrong...	780	Gooden and Fox.	Graham, Peter, R.A.	Moorland Rivers, 1876....	Armstrong...	520	Gooden and Fox.
Credi, Lorenzo di.	Madonna and Child with St. John.	Coope.....	780	Vicars.	Vincent, G....	Traveling Tinker.....	May 27.....	520	Evelyn.
Maris, J....	Towing Path, 1870, 9 by 21¾.	Young.....	750	Agnew.	Wilson, B....	Mr. and Mrs. Richardson...	Feb. 26.....	520	Knoedler.
Reynolds, Sir J., P.R.A.	Lady Jane Bathurst.....	July 8.....	750	Gooden and Fox.	Dupré, J....	Soleil Couchant, 7¾ by 9¾.	Young.....	520	Boussod Valadon.
Turner, J. M., R.A.	Florence (w.c.), 12½ by 19	Vavasaur...	750	Agnew.	Mauve, A....	Carting Sand, 6¾ by 8¾....	Young.....	520	Buffa.
Wilkie, Sir D., R.A.	Rabbit on Wall.....	Armstrong...	740	Lesser.	Maris, J....	Gateway at Haarlem, 7½ by 6.	Young.....	510	Boussod Valadon.
Leyster, Judith	Boy, Girl, and Kitten.....	July 8.....	720	Rutley.	Mauve, A....	Shepherd and Sheep (w.c.)	Young.....	510	Gooden and Fox.
Millais, Sir J., P.R.A.	Dew-drenched Furze, 1890....	May 27.....	720	Obach.	Herkomer, Sir H. von, R.A.	Self-Oblivious Solitude, 1886	Buckley....	510	Shepherd.
Mauve, A....	Shepherd and Flock (w.c.), 14¾ by 21.	Young.....	720	Obach.	Raeburn, Sir H., R.A.	Girl in White (unfinished)...	May 27.....	510	Agnew.
Mauve, A....	Low Tide, 14 by 91.....	Young.....	700	Drucker.	Daubigny, C.F.	Coup de Vent, 1875, 14¾ by 26.	Young.....	510	Murray.
Tiepolo.....	Adoration of Magi.....	April 23.....	700	Coureaux.	Daubigny, C.F.	Les Blanchisseuses, 9½ by 15.	Young.....	500	Murray.
Downman, J., A.R.A.	Mrs. Payne-Galloway and Children (pastel), 9¾ by 11¾.	May 6.....	700	Agnew.	Reynolds, Sir J., P.R.A.	George Dunk, 2nd Earl of Halifax.	Feb. 26.....	500	Cliffe.
Constable, J., R.A.	Vicarage, 18¾ by 23¾....	Coope.....	700	Colnaghi.	Orchardson, Sir W. Q., R.A.	Christopher Sly.....	Mappin.....	500	S.
Romney, G....	Capt. Henry Cotton.....	July 8.....	700	Mr. Charles Davis.	Gordon, Sir J. W.	Mrs. Cay.....	July 8.....	500	Doig.
Van Marcke, E.	Cattle in Meadow, 13¾ by 17.	Young.....	680	Cremetti.					
Corot.....	Landscape near Paris, 12½ by 15¾.	Scott.....	660	Knoedler.					
Diaz.....	Opening in Forest, 11 by 14	Young.....	650	Boussod Valadon.					
Romney, G....	Mrs. Yates as the Tragic Muse.	July 8.....	650	Agnew.					

Lastly, mention (however briefly) should be made of the epoch-making Yerkes sale in New York during April. The prices obtained give a vivid idea of the determination of American collectors to keep in their possession the spoils won from Europe. Appended is a list of the pictures fetching £5,000 or over.

CHIEF PRICES, YERKES SALE, NEW YORK.

Hals, Frans.	A Woman.....	£27,400	Knoedler.
Turner, J. M., R.A.	Rockets & Blue Lights.....	25,800	Duveen Bros.
Corot.....	Fisherman.....	16,100	Duveen Bros.
Troyon.....	Going to Market.....	12,100	Duveen Bros.
Turner, J. M., R.A.	Dream of Venice.....	12,000	Seaman.
Corot.....	Morning.....	10,420	McCormick.
Rembrandt...	A Rabbi.....	10,300	Steinmeyer.
Millet.....	Pigkillers.....	8,820	Scott, Fowles.
Rembrandt...	Joris de Coulerij.....	6,900	Seligmann.
Rembrandt...	Philemon and Baucis.....	6,400	Gates.
Diaz.....	Gathering Fagots.....	6,020	Scott, Fowles.
Rousseau...	Paysage du Berry.....	5,220	Scott, Fowles.
Boucher.....	Toilet of Venus.....	5,100	Duveen Bros.
Turner, J. M., R.A.	St. Michael's Mount.....	5,000	Seaman.

With the erection of the new gallery at Millbank, the name of Duveen must henceforth be associated with Turner, and the sum, £25,800, paid by the famous art firm for the scintillating "Rockets and Blue Lights," easily surpasses any auction record for a work by the master.

NUMISMATIC CONVENTION.

The convention of the American Numismatic Association closed last Saturday. Souvenirs were given with the compliments of the publishers, Messrs. Spink and Son, Ltd., medallists to the King, London. The souvenirs were charmingly gotten up with an engraved plaque of Queen Elizabeth, a copy of a miniature by Isaac Oliver.

Nicholas S. Macsoud has taken a studio at No. 305 Fifth Ave.

OBITUARY.

(Continued from page 4.)

Philadelphia in 1837. His parents took him from school when he was fifteen years old and placed him under Paul Weber, the artist, with whom he studied for five years. He achieved success as a painter of landscape and marine views, but he was chiefly known as a collector of art works. Among his own oil paintings are "Queen of the Antilles," "Valley of the Umri," "Autumn on the Susquehanna," "Mid-day on Lake George," "Fairmount Park," "Bass Rocks After a Storm" and "Indian Rock of an Afternoon."

Daniel F. Bigelow.

One of the oldest and best known painters of the group which may be called western art pioneers died at his home in Chicago last month. Daniel Folger Bigelow was a Quaker by descent and a New York state man by birth. Through his mother he was related to Benjamin Franklin. His early talent for drawing and painting induced his father to apprentice him to Ashel Powers, a cousin of Hiram Powers, and to him the veteran painter gave the credit for the delicate skill in coloring which marked his later work as a landscapist. After several years of study, during which he was associated with and permanently influenced by the Hudson River School of Art, Bigelow came to Chicago, in 1858, when art in the West was something dreamed of by a few courageous souls. With the little group of painters who welcomed him, Bigelow cost in his lot and

when an academy of design was organized in 1867 he justly shared the credit of the undertaking. It is pleasant to know that the good fellowship of his brother artists was his through the eighty-seven years of his life, and that the present art institute of Chicago, which was the direct outgrowth of the old academy, gave him and his work enthusiastic honor to the last.

James Rogers Rich.

James Rogers Rich, aged sixty-three, of Boston, a landscape artist, died last month. Mr. Rich, though an artist of ability, has not been known to the world of art as an exhibitor for many years. In fact, though painting was a profession with Mr. Rich, he was never obliged to practice it for a living, as he was a wealthy man.

MEMORIAL FOR ARTIST

Arrangements have been made for a series of memorial exhibitions of the work of the late Walter Shirlaw, the American artist who died last year in Spain. The first one will be held the coming autumn in the gallery of the National Arts Club, in Gramercy Sq., and after that the exhibition will be transferred to the Albright Gallery, in Buffalo; to the Art Institute, in Chicago; to the St. Louis Museum of Fine Arts, the Carnegie Institute, in Pittsburg, and the National Gallery, in Washington. The exhibitions are to be given under the direction of Mrs. Shirlaw and under the auspices of the Folsom Galleries.